

Fräulein Marie Bender gewidmet.

Rhapsodie

♫ für ♫

Violine, Bratsche, Violoncell

und

♫ Klavier ♫

von

PAUL JUON

Op. 37

Mk. 10.— netto

BERLIN,

Schlesinger'sche Buch- & Musikhandlung

(ROB. LIENAU).

Wien, Carl Haslinger q^{dm} Tobias.

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Clarinett
M
A. 2
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521977

8

Rhapsodie.

I.

Paul Juon, Op. 37.

Moderato.

Violine.

Bratsche.

Violoncell.

frecitando

Moderato.

KLAVIER.

poco rit.

poco rit.

a tempo

First system of the musical score. It features a vocal line with a melodic line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and a *pesante* (heavy) marking. The tempo is marked *a tempo*. The system includes various musical notations such as eighth notes, sixteenth notes, and rests.

Second system of the musical score. It continues the vocal and piano parts. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. The system includes various musical notations such as eighth notes, sixteenth notes, and rests.

Third system of the musical score. It continues the vocal and piano parts. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. The system includes various musical notations such as eighth notes, sixteenth notes, and rests. A *Red.* (Reduction) marking is present at the bottom left.

Fourth system of the musical score. It continues the vocal and piano parts. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. The system includes various musical notations such as eighth notes, sixteenth notes, and rests. A *Red.* (Reduction) marking is present at the bottom left. The system concludes with a *meno f* (less forte) dynamic and a *dim. e rit.* (diminuendo and ritardando) marking.

A Più mosso.

The musical score is written for voice and piano. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked "A Più mosso." at the beginning of the first system. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The piano part features a complex, rhythmic pattern in the right hand, often with triplets and sixteenth notes, while the left hand provides a steady bass line. The dynamics are marked as *mf energico* in the first system, *più f* in the third system, and *energico* in the fifth system. The score is divided into five systems, each with three staves. The final system ends with the number "S. 9417".

mf energico

mf

più f

più f

energico

S. 9417

The first system of musical notation consists of five staves. The top four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses), and the bottom staff is for the piano. The music is in 2/4 time and features a key signature of one sharp (F#). The piano part has a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

The second system of musical notation consists of five staves. The top four staves are for strings, and the bottom staff is for the piano. The piano part continues with its complex, rhythmic accompaniment. The string parts have some melodic lines. The word "pizz." (pizzicato) is written above the first staff of the strings in measure 5, and "arco" (arco) is written above the first staff of the strings in measure 7. The word "simile" is written below the piano staff in measure 5.

The third system of musical notation consists of five staves. The top four staves are for strings, and the bottom staff is for the piano. The piano part continues with its complex, rhythmic accompaniment. The string parts have some melodic lines. The word "molto espress. e ritard." (molto expressive and ritardando) is written above the first staff of the strings in measure 9.

The fourth system of musical notation consists of five staves. The top four staves are for strings, and the bottom staff is for the piano. The piano part continues with its complex, rhythmic accompaniment. The string parts have some melodic lines. The word "poco a poco dimin." (poco a poco diminuendo) is written above the first staff of the strings in measure 13.

The fifth system of musical notation consists of five staves. The top four staves are for strings, and the bottom staff is for the piano. The piano part continues with its complex, rhythmic accompaniment. The string parts have some melodic lines. The word "poco a poco dimin." (poco a poco diminuendo) is written above the first staff of the strings in measure 17. The piano part ends with a final chord in measure 20.

B

con sordino

con sordino

B *mf*

ritard. a tempo dimin.

ritard. a tempo

pizz.

p

p

C

poco più f

dimin.

pp

pp

C *poco più f*

dimin.

tre corde

D

una corda

pp

D

arco

mf cantabile molto

D

p

senza sordino

senza sordino

poco più *f*

poco più *f*

poco più *f*

ff

fff rubato

3

a tempo giusto

E *sul G.*
f cantabile
f
mf
E
p
una corda

dimin.
dimin.
dimin.

poco ritard.
p
poco ritard.
p
F
F *a tempo*
pp *f*
risoluto

S. 9417

This page of musical notation consists of six systems of staves. The first system includes a grand staff (treble and bass clef) and two additional staves above it. It features complex chords, arpeggios, and a triplet of eighth notes. A dynamic marking of *ff* (fortissimo) is present, along with the instruction *pesante* (heavy). The second system continues the melodic and harmonic development. The third system shows a grand staff with a *mf* (mezzo-forte) marking. The fourth system includes a grand staff and two additional staves, with a *sempre f* (sempre fortissimo) marking. The fifth system features a grand staff with a *sempre f* marking. The sixth system is a grand staff with a complex, dense texture of chords and arpeggios. The notation is in a key with one flat (B-flat) and a 3/4 time signature.

cresc.

cresc.

cresc.

rubato

a tempo

a tempo

energico

dimin.

dimin.

This musical score page contains four systems of music. The first system features a piano introduction with a complex, rhythmic pattern in the right hand and a more melodic line in the left hand, marked with *pizz.* (pizzicato). The second system continues the piano part with a *simile* marking. The third system introduces a violin part with an *arco* (arco) marking and a first ending bracket labeled 'I'. The fourth system shows the piano part with a *ritard.* (ritardando) marking. The score is written in a key with one flat and a 2/4 time signature.

pizz.

simile

p

arco

p

ritard.

Poco più tranquillo.

rit. *mf* *Poco più tranquillo.*

pp *K* *K*

in tempo *pp* *pizz.* *8* *una corda*

arco mf cantabile molto

p *tre corde*

più f
più f

L
L

ff rubato
a tempo giusto

sul G.

ritard. *dim.* *M* *p*

ritard. *dimin.* *M* *p*

a tempo *p* *cresc.* *pp* *Red.*

a tempo *Red.* *

N Tempo I.

N Tempo I. *f* *pesante* *8*

string.

string.

largamente a tempo

largamente a tempo

ff

Ped.

Poco largamente.

sempre ff ma poco a poco dimin. e ritard.

sempre ff ma poco a poco dimin. e ritard.

sempre ff ma poco a poco dimin. e ritard.

Poco largamente.

sempre ff ma poco a poco dimin. e ritard.

largamente

cresc.

cresc.

cresc.

largamente

cresc.

f ff

II.

Allegretto.

Allegretto.

p una corda

ritard. a tempo *leggiere* rit.

a tempo

a tempo

p

The musical score is written for a piano. It begins with a section marked 'Allegretto.' in 5/8 time. The first system shows a treble staff with a melodic line and a bass staff with a piano accompaniment. The second system continues the 'Allegretto.' section, with a piano accompaniment marked 'p una corda'. The third system is marked 'a tempo' and features a piano accompaniment with a 'p' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

molto rit.
sul G
a tempo
pizz.
rit.
a tempo
poco f
dim.
p
ritard.
a tempo
arco
ritard.
a tempo
pizz.
pizz.
arco
ritard.
a tempo
p
molto ritard.
sul G
molto ritard.
poco f

a tempo *mf cantabile* *B*

a tempo *dim.* *p* *B*

piu f *mf* *f* *mf cantabile*

poco cresc. *mf*

cresc. *f* *cresc.* *f* *cresc.* *cresc.*

24

C *ritard.* *p*

C *ritard.* *p*

Poco più mosso. *mf*

Poco più mosso. *p*

tre corde

cresc. *pizz.* *più f*

cresc. *pizz.* *più f*

cresc. *pizz.* *più f*

cresc. *più f*

8

13

D

arco

f

8

cresc.

f

D

arco

cresc.

cresc.

cresc.

f

3

3

3

3

8

cresc.

pizz.

pizz.

pizz.

f

8

cresc.

24 E poco più comodo

ff arco
arco
ff
E poco più comodo

ff

più largamente
ff
strepitoso

molto ritard.
Tempo I.
p
a tempo

rit. più rit. *G* a tempo

rit. più rit. *G* a tempo
p una corda

rit. a tempo

rit. a tempo

ritard. a tempo
pizz. mf

ritard. a tempo
pizz. arco mf

molto rit. a tempo

molto rit. a tempo
poco f dim.

System 1:

- Vocal line (H): *mf cantabile* (first half), *più f* (second half).
- Piano line: *p*.

System 2:

- Vocal line: *f cantabile*.
- Piano line: *poco cresc.*

System 3:

- Vocal line: *cresc.* (first half), *f* (second half).
- Piano line: *cresc.* (first half), *f* (second half).

The first system consists of three staves. The top two staves are for a vocal or instrumental melody, featuring notes with slurs and dynamic markings like *p*. The bottom staff is a piano accompaniment, showing a complex melodic line with many sixteenth notes and a bass line with sustained chords.

The second system also consists of three staves. The top two staves are marked with *I* and *con sord.* (con sordina), indicating a change in timbre or dynamics. The bottom staff continues the piano accompaniment with a mix of eighth and sixteenth notes, and some chords.

The third system consists of three staves. The top two staves are marked with *rit.* (ritardando) and *Meno mosso.* (less motion), indicating a change in tempo. The bottom staff continues the piano accompaniment, featuring a mix of eighth and sixteenth notes, and some chords. The system ends with a double bar line.

III.

Sostenuto.

*senza sord.
molto espressivo e poco rubato*

mf

Sostenuto.

p

dim. e rit.

senza sord.

più f

dim. e rit.

a tempo

*a tempo
espress.*

mf

rit.

S. 9417

A senza sord.
sul G

mf espress.

A poco a poco stringendo

p

Red.

*

meno f

meno f

espress.

meno f

f

B

appassionato
ff

accelerando
fff

allarg. e dimin.

a tempo
mf

rit. e dim.

a tempo
p

ritard. e dim.

a tempo
pp

C ma tranq.

C ma tranq.

pp

S. 9417

p espress. e poco rubato

espress.

poco più f

D

f

molto rit.

D

f

molto rit.

a tempo

accel.

allarg. e dim.

f

ff

p

Allegretto.

dim.

dim.

dim.

pizz.

Allegretto.

p scherzando

This musical score page, numbered 32, contains six systems of staves. The notation includes treble and bass clefs, key signatures with one sharp (F#), and various time signatures (3/8, 4/8, and 3/4). Dynamics such as *poco f*, *p*, *ff*, and *pizz.* are used throughout. Performance instructions like *arco*, *sul G*, and *arco v* are also present. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A section marked *ff* (fortissimo) is indicated by a large 'E' with a superscript '8'. The piece concludes with a final chord marked 'F' and a *p* (piano) dynamic.

poco f

p

pizz.

arco

arco v

sul G

ff

pizz.

F

p

First system of musical notation, measures 1-4. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has one sharp (F#). The time signature is 3/8. Measure 1 contains a half note F#4 and a half note G#4. Measure 2 contains a half note A4 and a half note B4. Measure 3 contains a half note C5 and a half note D5. Measure 4 contains a half note E5 and a half note F#5. There are triplets of eighth notes in measures 3 and 4.

Second system of musical notation, measures 5-8. The system consists of three staves. Measure 5 contains a half note F#4 and a half note G#4. Measure 6 contains a half note A4 and a half note B4. Measure 7 contains a half note C5 and a half note D5. Measure 8 contains a half note E5 and a half note F#5. There are triplets of eighth notes in measures 7 and 8. The word "arco" is written above the treble staff in measure 8. The word "poco f" is written below the bass staff in measure 8.

Third system of musical notation, measures 9-12. The system consists of three staves. Measure 9 contains a half note F#4 and a half note G#4. Measure 10 contains a half note A4 and a half note B4. Measure 11 contains a half note C5 and a half note D5. Measure 12 contains a half note E5 and a half note F#5. There are triplets of eighth notes in measures 11 and 12. The word "pizz." is written above the treble staff in measure 12. The word "ff" is written below the bass staff in measure 12.

Fourth system of musical notation, measures 13-16. The system consists of three staves. Measure 13 contains a half note F#4 and a half note G#4. Measure 14 contains a half note A4 and a half note B4. Measure 15 contains a half note C5 and a half note D5. Measure 16 contains a half note E5 and a half note F#5. There are triplets of eighth notes in measures 15 and 16. The word "arco" is written above the treble staff in measure 16. The word "pizz." is written below the bass staff in measure 16. The word "ff" is written below the bass staff in measure 16. The word "arco" is written above the treble staff in measure 16. The word "pizz." is written below the bass staff in measure 16. The word "ff" is written below the bass staff in measure 16.

Violin I: *G* *p* *arco* *p* *ma espress.* *pizz.* *cul D*

Violin II: *G* *p* *ma espress.* *pizz.*

Viola: *G* *p* *pp*

Cello/Double Bass: *G* *p* *pp*

Violin I: *cresc.* *arco*

Violin II: *cresc.* *arco*

Viola: *espress.*

Cello/Double Bass: *espress.*

Sostenuto.

f *cresc.*

Sostenuto.

f *cresc.*

ff *f*

allargando

allargando

mf

H a tempo

poco a poco cresc.

H a tempo

p poco a poco string.

poco a poco cresc.

cresc.

I

I b

ff appassionato (b)

The musical score is arranged in two systems. The first system contains vocal staves and piano accompaniment. The vocal parts are marked 'H a tempo' and 'poco a poco cresc.'. The piano part is marked 'p poco a poco string.' and 'poco a poco cresc.'. The second system continues the piano accompaniment, marked 'cresc.'. The third system features a piano solo section, marked 'I' and 'ff appassionato' with a key signature change to one flat (b). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

acceler.

fff

cres.

acceler.

dim. e rit.

dim. e rit.

cres.

cres.

cres.

cres.

cres.

cres.

a tempo

dim. e rit.

a tempo

dim. e rit.

p

K a tempo ma tranquillo

First system of musical notation, measures 1-8. It features a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes the instruction *express. e rubato* above measures 6-8, which also feature a triplet and a *cresc.* marking. The piano accompaniment starts with a *pp* dynamic and a *p* dynamic, and includes a *cresc.* marking in measure 8.

Second system of musical notation, measures 9-16. The vocal line continues with a *f* dynamic. The piano accompaniment features a *f* dynamic and a series of sixteenth-note patterns in the right hand.

Third system of musical notation, measures 17-24. Measures 17-20 are marked *dim. e rit.* and *f*. Measures 21-24 are marked *Allegretto.* and *p*. The piano accompaniment includes a triplet in measure 21 and a *pp* dynamic in measure 24.

Fourth system of musical notation, measures 25-32. Measures 25-28 are marked *dim. e rit.* and *f*. Measures 29-32 are marked *Allegretto.* and *pp*. The piano accompaniment includes a triplet in measure 29 and a *pp* dynamic in measure 32.

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and a key signature of one sharp. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system shows the vocal line and piano accompaniment. The fifth system shows the vocal line and piano accompaniment. The sixth system shows the vocal line and piano accompaniment. The seventh system shows the vocal line and piano accompaniment. The eighth system shows the vocal line and piano accompaniment. The ninth system shows the vocal line and piano accompaniment. The tenth system shows the vocal line and piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'poco f' and 'leggiere'. The page number '39' is visible in the top right corner.

40

sul G

N

p grazioso

poco f

cresc.

cresc.

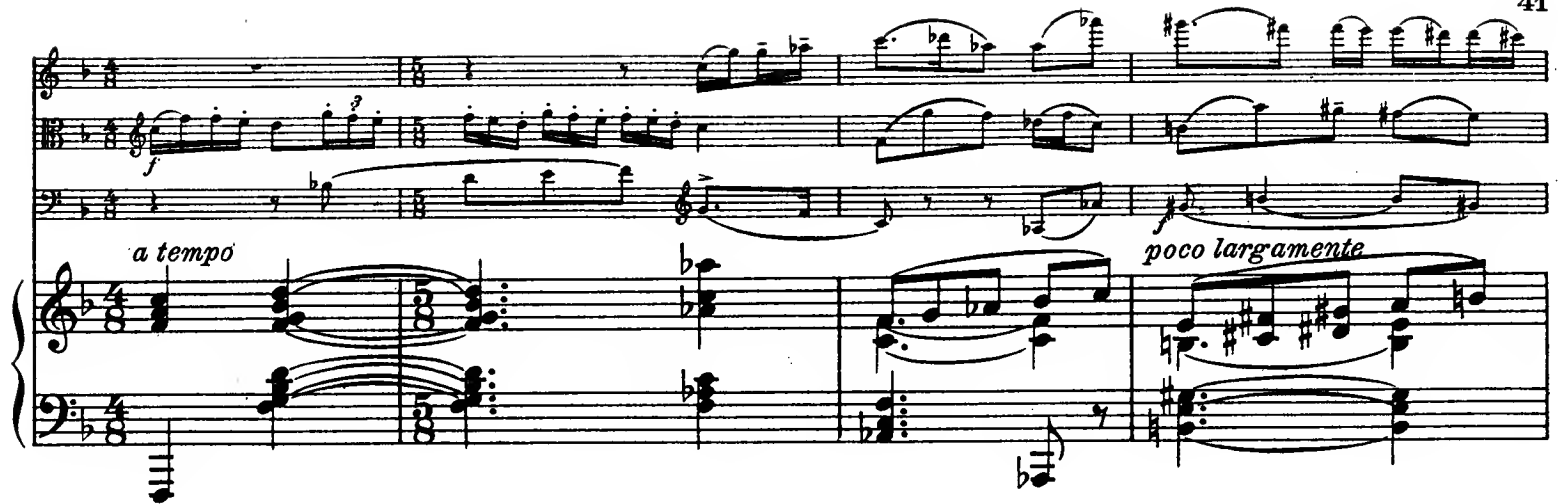
f

poco largamente

poco f

p

poco largamente



First system of the musical score. It consists of three staves. The top two staves are for a vocal or instrumental melody, and the bottom staff is for piano accompaniment. The tempo is marked *a tempo* and the dynamics include *f* (forte) and *poco largamente* (a little more broadly).



Second system of the musical score. It consists of three staves. The tempo is marked *P Pochissimo più mosso.* (Very, very more moved). The dynamics include *meno quasi p* (less quasi piano) and *mp* (mezzo piano).



Third system of the musical score. It consists of three staves. The tempo is marked *P Pochissimo più mosso.* (Very, very more moved). The dynamics include *mp* (mezzo piano).



Fourth system of the musical score. It consists of three staves. The tempo is marked *P Pochissimo più mosso.* (Very, very more moved). The dynamics include *cresc.* (crescendo).

*poco largamente**a tempo**a tempo**poco largamente**Poco meno mosso.**Poco meno mosso.**sul G**f*
espress.

molto espress.

sul G

molto espress.

R

poco meno f

poco meno f

R

poco meno f

poco meno f

poco meno f

ff espress.

ff

S. 9417

poco a poco dimin. e rit.

poco a poco dimin. e rit.

S Tranquillo.

S Tranquillo.

p *cresc.*

recitando

rit. *Moderato.*

rit. *Moderato.*

pesante

The musical score is written for voice and piano. It consists of six systems of staves. The first system shows the vocal line and piano accompaniment with the instruction 'poco a poco dimin. e rit.' above the vocal line. The second system continues the vocal line and piano accompaniment, with 'S Tranquillo.' above the vocal line. The third system shows the vocal line and piano accompaniment, with 'S Tranquillo.' above the vocal line. The fourth system shows the vocal line and piano accompaniment, with 'p' and 'cresc.' above the vocal line. The fifth system shows the vocal line and piano accompaniment, with 'recitando' above the vocal line. The sixth system shows the vocal line and piano accompaniment, with 'rit.' and 'Moderato.' above the vocal line. The final system shows the piano accompaniment with 'rit.' and 'Moderato.' above the staff, and 'pesante' below the staff.

musical score for piano and voice, page 45. The score is in 3/4 time and features a complex piano accompaniment with many triplets and a vocal line. The key signature has one sharp (F#). The score is divided into four systems. The first system has a vocal line and piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system features a vocal line with a "molto rit." marking and a piano accompaniment with a "fff" marking. The score ends with a double bar line and a "T" marking.

molto rit.

molto rit.

fff

S. 9417

a tempo

a tempo

Poco largamente.
ff ma poco a poco dimin.
ff ma poco a poco dimin.
ff ma poco a poco dimin.
Poco largamente.
ff ma poco a poco dimin.

meno f
mf
meno f

poco a poco ritard.

S. 9417

Allegretto.

47

con sord.
p
con sord.
pizz.
p

Allegretto.
pp
p

pizz.

poco rit.

poco rit.

arco
arco

Re.

*

The musical score is arranged in two systems. The first system consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The second system also consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The score includes various musical notations such as notes, rests, and accidentals. Dynamic markings like 'poco rit.', 'pizz.', and 'arco' are used throughout. The page number '47' is in the top right corner.

Hervorragende Werke

für

Kammermusik

aus dem Verlage der
Schlesinger'schen
Buch- u. Musikhandlung
(Rob. Lienau)
Berlin W., Französische Str. 23.

C. Haslinger qdm. Tobias
Wien, Tuchlauben 11.

Duos.

- Atherton, P. Suite** für Violine und Klavier, Op. 4:
Praeludium, Romanze, Scherzo, Finale 6 —
- Brockway, H. Sonate** (G-moll) für Violine und
Klavier, Op. 9 6 —
- Franck, R. Sonate** (D) für Violine und Klavier,
Op. 14 6 —
- **Sonate** (D) für Violoncello und Klavier, Op. 22 8 —
- Hollaender, Al. Suite** für Violine und Klavier,
Op. 40: Adagio, Gavotte, Air, Passepied 3 50
- Juon, P. Sonate** (A) für Violine und Klavier, Op. 7 8 —
- Kiel, Fr. Sonate** (D) für Violine und Klavier, Op. 16 6 80
- Loewe, C. Schottische Bilder** für Violine oder
Violoncello oder Klarinette (in C) und Klavier, Op. 112 2 50
- Offenbach, J. La Musette**, für Violoncello und
Klavier, Op. 24. Neue Ausgabe für den Konzertgebrauch
von N. Salter 2 —
- Wilhelmj, A. Deutsche Suite** (nach Bach):
Praeludium, Loure, Menuett, Gavotte als Rondo, für
Violine und Klavier 5 —
- **Italienische Suite** (nach Paganini): Air, Marsch,
Barcarole, Romanze, Moto perpetuo, für Violine und
Klavier 6 —
- Beethoven, L. v. Kreutzer-Sonate** (A) für
Violine und Klavier, Op. 47. Neue Ausgabe von Ang.
Wilhelmj netto 3 —
- Juon, P. Sonate** (D) für Bratsche und Klavier, Op. 15 6 —

Trios.

- Bradsky, Th. Trio facile et brillant** (A)
für Violine, Violoncello und Klavier, Op. 4 5 —
- Dvorák, A. Trio** (B) für Violine, Violoncello und
Klavier, Op. 21 10 —
- Frank, Ed. Trio** (D) für Violine, Violoncello und
Klavier, Op. 58 10 —
- Fuchs, R. Sieben Phantasiestücke** für Violine,
Bratsche und Klavier, Op. 57 Heft I, Heft II 4 —
- **Zwei Terzette** für 2 Violinen und Bratsche,
Op. 61 No. 1 (E). Partitur netto 3 \mathcal{M} , Stimmen 3 —
No. 2 (D). Partitur netto 4 \mathcal{M} , Stimmen 4 —
- Hofmann, C. Grosses Konzert** (D moll) für 2
Violinen mit Klavier, Op. 55 10 —
- Hollaender, Al. Sechs Charakterstücke**
für Violine und Violoncello (in Kanonform) mit Be-
gleitung des Klaviers, Op. 53A Heft I, Heft II 3 —
- Dieselben für Klarinette, Bratsche und Klavier,
Op. 53B Heft I, Heft II 3 —
- Jansen, F. G. Trio facile** (G) für Violine, Violon-
cello und Klavier, Op. 39 7 —
- Juon, P. Sechs Silhouetten** für 2 Violinen und
Klavier, Op. 9 Heft I, Heft II 3 —
- Pirani, E. Trio** (G moll) für Violine, Violoncello und
Klavier, Op. 48 8 —
- Schmidt, O. Trio facile et brillant** (D) für
Violine, Violoncello und Klavier, Op. 17 6 —
- Schumann, R. 4 Stücke** in kanonischer Form (aus
Op. 56) für Violine, Violoncello und Klavier eingerichtet
von Al. Hollaender 5 —
- Thiele, L. Grosses Trio** (D moll) für Violine,
Violoncello und Klavier 10 —
- Franck, R. Trio** (Es) für Viol., Vello u. Kl., Op. 32 10 —
- Juon, P. Trio** (A moll) für Viol., Vello u. Kl., Op. 17 8 —

Quartette.

- Dvořák, A. Quartett** (D) für Violine, Bratsche
Violoncello und Klavier, Op. 23 10 —
- **Quartett** (D-moll) für 2 Violinen, Bratsche und Violon-
cello, Op. 34 Partitur netto 6 —
Stimmen 8 —
- Franck, Ed. Quartett** (F-moll) für 2 Violinen,
Bratsche und Violoncello, Op. 40 Partitur netto 5 —
Stimmen 6 —
- **Quartett** (C-moll) für 2 Violinen, Bratsche und
Violoncello, Op. 55 6 —
- Henschel, G. Quartett** (Es) für 2 Violinen, Brat-
sche und Violoncello, Op. 51 Partitur netto 6 —
Stimmen 8 —
- Juon, P. Quartett** (D) für 2 Violinen, Bratsche
und Violoncello, Op. 5 12 —
- Vollweiler, C. Quartett** (Es) für Violine, Bratsche,
Violoncello und Klavier, Op. 43 10 —
- Wilhelmj, A. Einleitung, Thema und Varia-
tionen** nach Schubert, für Streichquartett 4 —
- **Schubert's Duo** (Op. 182) frei bearbeitet für
Streichquartett 5 —
- Franck, R. Quartett** (A) für Viol., Br., Vello. und
Klavier, Op. 33 15 —
- Fuchs, R. Streichquartett** (A moll), Op. 62 6 —
- Prohaska, C. Streichquartett** (G), Op. 4 8 —

Quintette, Sextette u. s. w.

- Franck, Ed. Quintett** (D) für 2 Violinen, Bratsche,
Violoncello und Klavier, Op. 45 16 —
- **Erstes Sextett** für 2 Violinen, 2 Bratschen, 2 Violon-
celle, Op. 41 Partitur netto 7 50
Stimmen 12 —
- **Zweites Sextett** für 2 Violinen, 2 Bratschen,
2 Violoncelle, Op. 50 Partitur netto 6 —
Stimmen 10 —
- Hollaender, Al. Quintett** (G-moll) für 2 Violinen,
Bratsche, Violoncello und Klavier, Op. 24 12 —
- Hummel, J. N. Grosses Septett (militaire)**
(C) für Flöte, Violine, Klarinette, Violoncello, Trompete,
Kontrabass und Klavier, Op. 114 8 50
- **Dasselbe als Quintett** für 2 Violinen, Bratsche,
Violoncello und Klavier bearbeitet von F. G. Jansen 6 50
- Spohr, L. Grosses Oktett** (E) für Violine, 2 Brat-
schen, Violoncello, Klarinette, 2 Hörner und Kontra-
bass, Op. 32. Neue Ausgabe Partitur netto 2 —
Stimmen 10 —
- **Grosses Nonett** (F) für Violine, Bratsche, Violon-
cello, Flöte, Oboe, Klarinette, Fagott und Horn, Op. 31.
Neue Ausgabe Partitur netto 2 —
Stimmen 10 —
- Juon, P. Sextett** (C moll) für 2 Violinen, Bratsche,
2 Violoncelle und Klavier, Op. 22 netto 15 —

I.

Moderato. Violoncello. III. Lage. ff 3

poco rit. a tempo ff 3

III. Lage. espressivo rit. A 1 2

più f 3

molto

espressivo e rit. poco a poco dim. B. Vello.

VIOLINE.

con sordino

p *a tempo*

Vello. *rit.*

f *dim.* *p*

C *poco più f* *dim.* *pp*

D 1 Vello. senza sordino *a tempo giusto* *più f* 1

Klavier.

E sul G cantabile 2

Bratsche. Klav. *f* *poco rit.* *p*

F Klav. *a tempo* 3 Vello. 3 *f*

G 1 *sempre f* *cresc.*

3

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VIOLINE.

Allegretto.

II.

Klav. 5

rit. a tempo

p

a tempo

sul G

f molto rit.

A

p rit.

a tempo

0 rit.

a tempo

p

sul G

a tempo

B

molto rit.

mf cantabile

più f

f

cresc.

f

C

Klav.

p

rit.

Poco più mosso.

Klav.

p

mf

pizz.

f

cresc.

1

Bratsche.

Klav.

f

D

arco

f

VIOLINE.

5

pizz.

Klav.

8

poco più comodo

arco

ff

più largamente

F 2

Klav.

molto rit.

Tempo I.

a tempo Bratsche.

rit.

Vello.

rit.

poco rit.

G a tempo

Klav.

rit.

a tempo Bratsche

1 3

p

a tempo

rit.

mf

molto rit.

a tempo

H

mf cantabile

più f

f

cresc.

f

I

Klav.

con sordino

p

rit.

Meno mosso.

rit.

p

VIOLINE.

III.

Sostenuto.
Vello.

Vello. **dim. e rit.** **a tempo** **Klav.** **senza sordino** **rit.** **A** **sul G** **poco a poco**

string. **f** **meno f** **a tempo** **allargando** **sul G** **3** **rit. e dim.**

B **2** **Klav.** **mf** **a tempo ma tranquillo** **Vello.** **mf espress. e poco rubato** **3** **3**

D **molto rit.** **a tempo** **allarg. e dim.** **Klav.** **dim.**

Allegretto. **Bratsche.** **p**

arco **f** **pizz.** **E** **1** **8** **Klav.** **sul G**

F **1** **1** **Klav.** **p** **3**

G **p** **ff** **pizz.** **arco** **f** **sul D** **p**

4 **Bratsche.** **Sostenuto.**

VIOLINE.

7

cresc. *ff* *Ha tempo* *Vello.* *allargando* *poco a poco string. mf poco a poco cresc.* *Klav.* *a tempo* *dim. e rit.* *K a tempo ma* *Allegretto.* *tranquillo* *Vello.* *Bratsche.* *Klav.* *dim. e rit.* *L* *poco f* *M* *pizz.* *arco* *sul G* *N* *p grazioso* *Klav.* *Bratsche.* *poco f* *cresc.* *poco largamente* *f* *p scherzando* *a tempo* *P* *Pochissimo più mosso.* *meno f quasi p* *poco largamente* *a tempo* *Q* *Poco meno mosso.* *Bratsche.* *Vello.*

VIOLINE.

VIOLEINE.

sul G

f

molto espressivo

R 1 1 Bratsche.

f

ff

Klav.

S poco a poco dim.e rit.

Tranquillo. 1 Vello.

p Moderato. p cresc.

rit. f

Klav. f

T Klav. a tempo molto rit. ff

Poco largamente. 2 Klav. Allegretto. con sordino

ff poco a poco dim. poco a poco rit. p

Klav. poco rit. 2 Klav. V. p

Rhapsodie.

I.

Paul Juon, Op. 37.

Moderato.

Veello.

ff

a tempo

poco rit. *ff*

dim. e rit.

A *Più mosso.*
Klav. *p*

mf energico

più f

pizz. *arco* *rit.* *poco dim.* **B** *Veello.*

BRATSCHES.

con sordino

p

Vcello. *rit.* *a tempo*

f *dim.*

p

poco più f

dim.

pp

D

Vcello.

senza sord.

poco più f

a tempo giusto
Klavier.

rubato

E

f *dim.* *p*

poco rit.

F

a tempo

Klav.

Vcello. 3

f *sempre f*

BRATSCHES.

3

Musical score for Bratsche (Trumpet) and Klav. (Piano). The score is written in 3/4 time and includes various instruments and dynamics.

Bratsche (Trumpet):

- Staff 1: *a tempo*, *f*, *dim.*
- Staff 2: *in tempo*, *f*, *p*
- Staff 3: *più f*, *f*, *dim. e rit.*
- Staff 4: *Tempo I.*, *f*, *string.*, *largamente*, *ff*, *Poco largamente.*, *sempre ff ma poco a*
- Staff 5: *poco dim. e rit.*, *mf*, *p*, *cresc.*, *largamente ff*

Klav. (Piano):

- Staff 1: *dim.*
- Staff 2: *Poco più tranquillo*, *p*
- Staff 3: *in tempo*, *f*, *p*
- Staff 4: *più f*, *f*, *dim. e rit.*
- Staff 5: *Tempo I.*, *f*, *string.*, *largamente*, *ff*, *Poco largamente.*, *sempre ff ma poco a*
- Staff 6: *poco dim. e rit.*, *mf*, *p*, *cresc.*, *largamente ff*

Other Instruments:

- I Vello.** (Violoncello I): Staff 1, *p*
- Vcello.** (Violoncello): Staff 2, *più f*
- M** (Mandolin): Staff 3, *p*
- N** (Nylon string guitar): Staff 4, *f*
- O** (Organ): Staff 5, *ff*

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BRATSCHÉ.

II.

Allegretto.
Klav. 7 Viol. 1 Viol.

a tempo A *p* *f* molto rit.

rit. *a tempo* pizz. rit.

a tempo 2 Viol. arco *f* molto rit. *a tempo* B 2

Viol. *mf*

f *cresc.*

f C Klav. *ritard.*

p *Poco più mosso.* Viol. 1 *mf* *cresc.*

pizz. 1

Klav. D arco *f* *cresc.*

pizz. *f*

BRATSCHÉ.

5

Klav. *cresc.* *poco più comodo* *ff* arco

più largamente *F* 2 *molto rit.* 2

Tempo I. *Vcello.* *rit.* *a tempo* *p* *rit.*

p *più rit.* *G* *a tempo* *Klav.* 2

rit. *a tempo* *p* *pizz.* *rit.* *a tempo* 2 *Viol.*

arco *f* *molto rit.* *a tempo* *H* 2

Viol. *mf*

f

cresc. *f*

I *con sordino* *p* *dim.*

rit. **Meno mosso.** *rit.* *p*

BRATSCHES.

Sostenuto. **III. senza sordino**

Vcello 3 Vcello *f* *dim. e rit.*

a tempo *rit.* 1 *A poco a poco stringendo* Viol. *mf* *f* *meno f*

B *f* Klav. 1 *allarg.*

a tempo 3 3 *rit. e dim.* C *a tempo ma*

e dim. *mf* *tranquillo* *espress.* Viol. D *p*

Vcello *p* *molto rit.* *a tempo* 2 Klav. Vcello **Allegretto.** 1 2 Klav.

allarg. e dim. *dim.*

p *poco f*

1 1 Viol. 3 Klav. pizz. E 1 8 Klav.

arco *f* Viol.

pizz. F 1 2 1 1 Viol. *f*

Klar. 1 pizz. Viol. arco

Viol. pizz. arco *p*

pma espress.

BRATSCHES.

7

Sostenuto.
f
cresc.
ff
allargando
Ha tempo
poco a poco string.
Viol.
poco a poco cresc.
Vcello
cresc.
I
f
a tempo
dim. e rit.
Klav.
dim. e rit.
mf
a tempo ma tranquillo
espressivo
Vcello
mf
cresc.
Allegretto.
dim. e rit.
f
1 3 1 2
Klav.
L
Viol.
poco f
f
M
Klav.
f
N
1 2
Viol.
cresc.
Klav.
3
poco largamente
poco f
3
p a tempo
P
Pochissimo più mosso.
poco largamente
meno f quasi p
a tempo
cresc.
poco largamente
Q
Poco meno mosso.
sempre f
Vcello

BRATSCHES.

f

Viol.

poco meno f

poco a poco dim. e rit.

Klav.

Tranquillo.

p

mf

cresc.

rit.

f

Klav.

a tempo

molto rit.

ff

Poco largamente

ff ma poco a poco dim.

Vcello.

Allegretto.

meno f poco a poco rit.

p con sord.

Klavier.

pizz.

Klav.

arco

p

closed. 1-4
14
40
5-10m

521977

VIOLONCELL.

1

Rhapsodie.

I.

Paul Juon, Op.37.

Moderato.
recitando

f

Viol.

poco rit. *a tempo* *ff*

poco rit.

dim. e rit.

A Più mosso.

Klav.

VIOLONCELL.

V
mf energico
più f
molto espress. erit. poco a poco dim.
a tempo
frit.
 Viol.
mf
 pizz.
 5 C 6
 D arco
mf cantabile molto
poco più f
a tempo giusto
 1
 Klav.
 E
mf
 3
 F *a tempo*
 Klav. 3
 1
 Klav.
 3
 G
sempre f
 cresc.
 H *a tempo*
 3
 f

3

dim. pizz. *f* 1 *mf* *Largo*

rit. *Klav.* *Poco più tranquillo* *p* *arco* *f* *K*

pizz. *in tempo* *mf* *scantabile molto*

poco f *rit.* *mf* *3* *p* *p*

N.Tempo I. *f*

0 *Klav.* *a tempo* *largamente ff* *Poco largamente* *sempre ff ma poco a poco dim. e rit.* *cresc.* *largamente ff*

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VIOLONCELL.

II.

Allegretto.

Klav. 5 Klav. rit. a tempo p
 molto rit. a tempo f
 A a tempo pizz. rit. arco a tempo p
 pizz. rit. arco a tempo p
 molto rit. a tempo B Viol. 3 Viol. piu f
 mf cantabile
 cresc. f
 C Klav. p
 Poco più mosso. Klav. Viol. 1
 rit. p
 mf cresc. f pizz.
 2 D Bratscho
 arco f cresc. pizz. f

VIOLONCELL.

5

arco poco più comodo

1 E

ff

più largamente

Tempo I.

p grazioso

rit.

pizz.

più rit.

G a tempo

Klav.

3

Klav.

rit.

arco a tempo

p

mf

a tempo

arco

pizz.

rit.

f molto rit.

H

Klav.

4

Klav.

poco cresc.

cresc.

f cantabile

f

con sord.

p

I Klav.

p

rit.

Meno mosso.

rit.

pizz.

6

p

VIOLONCELL.

III.

Sostenuto.
senza sordino*molto espressivo
e poco rubato**a tempo*

Viol.

*poco a poco string.**meno f espressivo**allarg.*Viol. *a tempo*Viol. *rit. e dim.**a tempo ma**tranquillo*

Viol.

*molto rit. a tempo**allarg. e dim.*

Allegretto.

1

1

3

1

Viol.

pizz.

dim.

pizz.

pizz.

E

Viol.

1

f

Viol.

arco

f

pizz.

arco

pizz.

Sostenuto.

*f**cresc.**allargando**ff**poco a poco
string.*

VOLONCELL.

7

poco a poco cresc.

p

f

a tempo

Viol.

rit.

Bratsche.

a tempo ma tranquillo

pp

Allegretto.

f

dim. e rit.

Klav.

M

pizz.

arco

f

N

Viol.

poco f

cresc.

f

a tempo

poco f poco largamente

P Pochissimo più mosso.

f

poco largamente

meno f quasi p

cresc.

largamente

atempo

Q Poco meno mosso.

f

sempre f

f espressivo

R poco meno f

molto espressivo

ff espress.

poco a poco dim. e rit.

VIOLONCELL.

S Tranquillo.

1 recitando 3

p *p* *rit.*

f

Moderato.

1 2 3 4 5

f

T *a tempo*

Klav. molto rit. *ff*

Poco largamente.

3

ff ma poco a poco dim.

Allegretto.

11

Klav. *mf* *meno f* *rit.* *pizz.* *p*

pizz. *poco rit.* *Klav.* *arco* *p*